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has been greatly influenced by certain earlier papers of Steiger's in which the latter's main positions had been presented, and in part applied in the criticism of certain plays.

The typography is excellent. Only two really confusing misprints have caught my eye: Hekabe for Hekate on p. 81, and 183 for 1383 in note 2, p. 115.

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*Grammatica militans. Erfahrungen und Wünsche im Gebiete des lateinischen und griechischen Unterrichtes.* Von PAUL CAUER. Dritte, umgearbeitete und stark vermehrte Auflage. Berlin: Weidmannsche Buchhandlung, 1912. Pp. xii+227. M. 5.

That the study of Latin and Greek grammar—even in its departure from the normal—can be made fascinating to both teacher and student had been already shown by Dr. Cauer; and in this third edition of the *Grammatica militans*, appearing nine years after the second edition, he presents the subject in yet broader scope. We are accustomed to look to antiquity with reverence for its great works and great men, its poems, statues, philosophy, and political institutions; we seek illumination from them. Equally well, as Dr. Cauer maintains, the study of the *development* of the ancient languages is a great educative force for the youth of today and a mighty means of intellectual culture. He speaks not as a theorist, but out of a long and rich experience. The Greek language especially, which, as studied by our youths, covers the range of time from Homer to Attic Greek, offers an unexcelled field for observing the development and growth of language.

The book is intended for the teacher of Latin and Greek. It presents the fruits of modern linguistic studies, particularly from the historical standpoint. It is not difficult to understand and is replete with quotations from Greek and Latin. Furthermore, an inspiring and practical teacher shows what facts from the store of modern learning he himself has found useful in his classes; what simple facts of historical grammar should be imparted to the beginner, and what can be more profitably learned later in the course. Reviews of grammar, as the student grows in mind and experience, are not drudgery, but a means to intellectual awakening, if conducted in the manner indicated by Dr. Cauer.

In this brief notice it is impossible to do justice to the author's invaluable suggestions and convincing arguments. The book must be read to be appreciated. The chapters deal with: i, "Grammatische Terminologie," a discussion of the technical terms of grammar and of the preferable ones where a choice is offered; ii, "Induktion und Deduktion," a discussion of the inductive and deductive methods; each has its place, but the inductive method is not suited to the first steps; iii, "Analyse und Synthese," defined and illustrated as means of arriving at an author's thought, with many examples from Latin and Greek;

iv, "Logik und Psychologie," particularly their influence on the syntax of language; v, "Historische Grammatik," an exceedingly valuable view of the subject and a discussion of its place in elementary instruction; vi, "Zur Kasuslehre," containing many suggestions on the teaching of the cases, with a number of well-chosen examples, as usual; vii, "Genus verbi," a new chapter in this third edition of the book, dealing with the voices and containing an analysis of the meanings of the middle voice of the Greek verb; here, too, is traced the connection between the middle and the later passive; viii, "Tempora," a discussion of the tenses in Latin and Greek—for the teacher, one of the most important chapters of the book; ix, "Modi," a clear exposition of a difficult and complicated subject, adapted to the Latin and Greek read in the elementary course; x, "Hauptsatz und Nebensatz," on the development of the complex sentence by the parataxis of simple sentences; xi, "Bedingungs-sätze," on the origin of conditional periods, with a clear analysis of types of conditions in Latin and Greek. In conclusion, a brief chapter on "Wissenschaft und Praxis" is followed by several pages of notes and an ample index.

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*Aristotle on the Art of Poetry.* Edited by LANE COOPER. Boston: Ginn & Co., 1913. Pp. 29+101. \$0.80.

*Aristotle on the Art of Poetry*, an amplified version by Professor Lane Cooper of Cornell, aims to make the fundamental work on the drama intelligible, not only to Greek scholars, but to the average student of the drama who desires to get at those fundamental principles which have guided dramatists of all times. The *Poetics* of Aristotle has been the authority from which Dryden, Corneille, Ben Jonson, and others have derived their dramatic faith. They felt that not one of the principles could be defied and that there could not be others laid down. There have necessarily been changes in two thousand years: Shakespeare defied Aristotelian rule constantly, but the wonder still remains that in every drama of the present day, the points which Aristotle picked out as essential to the drama are to be found.

*Aristotle on the Art of Poetry* is not easy reading for anyone who is not intensely interested in the drama, and the difficulty which the teacher has in assigning this treatise to a class in the drama is that the illustrations which Aristotle took to make clear his contentions were naturally from the drama with which he was familiar, and the characters referred to are not familiar to an ordinary class in the modern drama or in the drama of Elizabeth's reign. Professor Cooper has kept the old illustrations, but has given modern instances as well, with the result that there is a refreshing sense of the truth and the modern aptness of what might be called our dramatic constitution. Aristotle's principles are capable of far wider application than one would imagine from